



HONEY BARBARA I-10 & W.AVE.



EMIGRE #60 & ECD020

- 1... FAMOUS ANIMAL
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HONEY BARBARA

1-10 & W.AVE. WAS WRITTEN AND PRODUCED BY HONEY BARBARA.

Lisa Kuehl: DRUMS AND PERCUSSION. *James Sidlo*: GUITARS, LOOPS AND ATMOSPHERICS.

Ross Marlow: VOCALS, BASS, KEYBOARD AND LYRICS. WITH CONTRIBUTIONS FROM:

Bob "Dog" Catlin, James Cobb, Gil Gonzales, John Flackett, Stephanie Key, Katja Kohler, David Mollenauer, Michelle Alma Quintero, Johnny Rodriguez, Mark Semmes, and Dan Teller.

RECORDED AND MIXED BY *Honey Barbara* AT HOME IN SAN ANTONIO, TEXAS.

DIGITAL MASTERING BY *Bob "Dog" Catlin* AT DOGHOUSE AUDIO LABORATORIES, SAN ANTONIO, TEXAS.

ALL SONGS PUBLISHED BY *Moral Regulations* (BMI).

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ECD020

EMIGRE MAGAZINE / *The Next Phase* / ISSUE NO.60, FALL 2001



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WHERE DESIGN AND MUSIC INTERSECT

THE UNIVERSITY OF CHICAGO PRESS



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JUMPING FISH DESIGNED BY JOHN HERSEY.

EMIGRE SCRIPT LOGO DESIGNED BY JOHN DOWNER.

EVER SINCE we started releasing music, people have asked us what the connection was between music and design. When you're in the type business and you also publish a design magazine, what sense does it make to release music, as well (or sell ceramics, or pajamas, or obscure photo books, for that matter)? It's an innocent enough question, but it has occupied me for a long time.

Explaining shouldn't be difficult, because there's a history of crossover, interdisciplinary designers. Gill was a sculptor, Dwiggins created puppets, Baskerville made snuff boxes, Vanderbyl designs chairs, Kalman was a purveyor of social commentary. The list goes on.

Also, there are all the obvious connections between music and design, such as bands started by art and design students (David Byrne, The Clash), the close working relationships between designers and record labels (Vaughan Oliver and 4AD, Peter Saville and Factory, The Designers Republic and Warp, Bruce Licher and Independent Project Records), and the fact that designers and musicians often use the same computers and cut-and-paste techniques.

Then there's the high profile afforded by the design of CDs and album covers in design publications and competitions. And the need, which designers often express, to listen to music while working because music inspires their work. But these are all superficial and perhaps far-fetched explanations, which don't get to the crux of the matter.

The reason for our involvement in both music and type-

faces lies deeper than all that. It has to do with challenging ourselves creatively and intellectually. And it has to do with our desire to change the format of our magazine from time to time. Just as we changed the focus of *Emigre* magazine in the late 80s from a general arts and culture tabloid to accommodate our interest in design and typeface production, and again in the 90s when we changed focus to design theory, we are now changing it once again to accommodate our interest in music. And what better way to do this than by including a CD, and making that our main content?

True, this doesn't answer the question about the connection between music and typeface design. But perhaps that's just the wrong question to ask. It's like asking what the connection is between design and what we eat. While there isn't any direct connection, both are important to us.

WE'RE PROUD to start off this next phase of the *Emigre* magazine saga with the release of Honey Barbara's second album I-10 & W. AVE. Years in the making, created in near solitude deep in the heart of suburban San Antonio, these idiosyncratic Texans, who do not tour nor make videos, and who are stubbornly non-commercial, produce music to keep their sanity. Self-described as an "eclectic mix of psychedelic groove-laden songs with sampled aural backdrops," the 17 tracks that comprise I-10 & W. AVE. are about the general unease brought on by "living pissed off under an insane Texaco sign." But Honey Barbara's seeming cynicism fails to

hide what makes this album so profoundly beautiful; their dramatic relationship with Texas, which finds its purest expression in the remix of the song “Pards,” a track also featured on their debut album *Feedlotloophole*.

While musically ambitious, their artistic motives have remained simple: “I don’t ask the music to deliver us from the common life,” says Honey Barbara’s Ross Marlow, “but to complement it, or rather, to shoot it through with this big black light, all the time.”

TAKING OUR CUE from I-10 & W. AVE., we made “place” the theme of the magazine, while each project connects design with music. Featuring a design proposal for the CD packaging of I-10 & W. AVE. (if this album was released traditionally); a remix of pages from Peter Maybury’s book/CD *Hard Sleeper*, illustrating a trip to China; a short essay about Los Angeles by Naomi Yang (of Galaxy 500 and Damon & Naomi fame); and eight details from *Joshua Tree*, the final book in a trilogy that uses music as a starting point to explore notions of place through biographic fact, fiction and design.

Typeface design and development will remain central to our activities. And we will continue to use the magazine as both a testing ground for new fonts and as a type specimen for our existing library of typefaces. But for the next couple of issues, *Emigre* will cross borders into new territories.

We see no conflict in doing this. These diversions will keep us stimulated on many levels. Our only concern is you, the

audience. You probably expect a particular thing from *Emigre* and this may not be it. We ask you to be open-minded, though, and judge the work on its own merit, not on whether it makes sense for a type foundry to release music. As always, we count on your feedback, positive or negative.

FINALLY, this is the last issue that we will give away completely free. Due to overwhelming demand for our magazine, *Emigre* has changed its free subscription qualification. As of issue #61, only customers who regularly order *Emigre* products will receive a free subscription. For a minimum purchase of \$39.00, a free 4-issue subscription will be automatically entered into your account. Or, you can simply buy a 4-issue subscription for \$16.00.*

We hope you'll continue to support us. RVDL

* Each customer is limited to one free subscription per year.

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PROPOSAL: CD PACKAGING | BAND: HONEY BARBARA | TITLE: I-10 & W.AVE. | CAT. NO.: ECD020

A LABOR OF LOVE

Well, James never did quit the army. When the tech industry went south he changed his mind about becoming a systems engineer. And now his unit is being called up for active duty. How quickly things change. Although Ross is still unemployed, and reading Chomsky. But the album was finished, and everybody was keen to finally release it. So we went ahead and made good on a promise announced in half a dozen advertisements (See right). Meanwhile, every now and then Lisa shows up at Ross's house with her drum kit. They're working on new material...



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James called the other day, said he's quitting the army, sick of working on those F-17s. He thinks the Army's going down the drain. He's taking one of those Microsoft courses to become a systems engineer. When I ask him how Ross is doing, he tells me he's still unemployed, wrecked his back working as a gardener. He's holed up in his house working on new songs. It's all he does. He uses tinkers away on his music. He's got some new recording equipment that supposedly is going to pay off big time. Ross occasionally drops a cassette in the mail with two or three new tracks on it. I'm amazed with everything he sends me. I ask James what he thinks of the music, but he tells me he hasn't heard the final results. He and Lisa go on once in a while to record some guitar and drum parts and leave. Same for the other musicians. Ross is the only one who knows what the end result will sound like. Five years ago Honey Barbara put out their first album titled *Feed the Loop Hole* on Emigre Records. Sold at one thousand copies pressed. People loved the record. Those who heard it. Some very encouraging reviews in the underground press were published, characterized by a general agreement on how to describe Honey Barbara's music. Not a bad response at all, but ultimately it said more about the critics than the music. I told James they needed to get a band together and start touring if they ever wanted to sell records. He didn't think they looked cute enough. Except for one live show at New York's famed Knitting Factory, Honey Barbara was to remain solitary. Then, a couple of months ago, a CD-R master arrived in the mail. Their love for making music had obviously crowded out any concerns for commercial failure. Here's Honey Barbara's second album, Ross said in his note. Seventeen tracks total. Hope you like it. After having tossed around a handful of titles he had called it *I-10 & W. AVE.* named after an intersection somewhere in San Antonio, Texas where Ross lives or used to live.

It's an unbelievable gem, put together in complete isolation. I fare no better than the critics in trying to describe the music. For a while I ponder the odd sensation that, besides Ross, I'm the only person in the world who has heard this album. It's strange not being able to share your excitement with others over something you love so much. But without them touring and without the backing of a major record label, this album too could soon disappear into obscurity. There was only one thing to do. Put my mouth where my mouth is. So we printed 36,000 copies and will give them away for free with our next issue of Emigre.

THAT'S HOW MUCH WE LIKE THIS ALBUM.

We hope you do too. BYDL



TO RECEIVE A FREE COPY
OF HONEY BARBARA'S NEW ALBUM *I-10 & W. AVE.*
MAKE SURE YOUR SUBSCRIPTION TO EMIGRE HASN'T EXPIRED
GO TO WWW.EMIGRE.COM BYDL



EMIGRE MAGAZINE / THE NEXT PHASE / STARTING NOVEMBER 2001



WHERE DESIGN AND MUSIC INTERSECT WWW.EMIGRE.COM

Honey Barbara
I-10 & W. AVE



WRITTEN AND PRODUCED BY HONEY BARBARA

Lisa Kuehl: **DRUMS AND PERCUSSION**

James Sidlo: **GUITARS, LOOPS AND ATMOSPHERICS**

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Honey Barbara
1-10 & W.AVE.



FAMOUS ANIMAL

IN THE LEAFY GREEN *invisible thing*
a famous animal NEVER NEVER SEEN
ANIMAL IS SHINING *animal is wild*
come up closer do YOU WANT US TO PET YOU?

SHADOWS HANGING ALL
UP AND DOWN THE GROUND
WE CLIMB UP AND SIT
UNTIL THE STILLNESS BREAKS
WHEN WE MAKE BELIEVE
THE LEAFY GREEN IS SHAKING
OUIJA BOARD BETWEEN US
MOON PEOPLE IN THE DISTANCE

IN THE LEAFY GREEN *invisible thing*
a famous animal NEVER NEVER SEEN
ANIMAL IS SHINING *animal is wild*
we play name that smell
AND YOU COME WHEN YOU'RE CALLED

SO WE NEED TO SHOOT
NO BOW AND ARROW OUT THERE
THERE IS NO OUT THERE
the weird is coming here
we pet your pitch black hide
we light a big bonfire
we wish upon a star
TO SEE HOW YOU LOOK IN THE DARK
THE SO-CALLED DARK

Johnny Rodriguez
IN-BREATH AND EXTENDED VOCALS, KEYBOARD
Bob "Dog" Catlin
TAMBOURA

BAD DAY

WE FEEL *bad* TODAY
IT'S OUR DAY TO FEEL *bad*
AND IT'S OUR *bed* TODAY
WE'RE GONNA LAY DOWN *lay down*
WE'RE GONNA *call in sick*
THAT'LL GIVE 'EM A *good excuse*
REASSURE 'EM THERE'S *no dissent*
AND THERE'S HOPE FOR US *yet*
Mr. Bluebird's THE ALARM RINGING
ANYONE *expecting something*
IS GONNA BE

WE AIN'T DOING A *damn thing*
THAT DON'T *come to us*
AND THAT'S JUST THAT
YEAH *that's just that*
don't tell on us DON'T TELL ON US
WE'RE ALL *one* TODAY
WE'RE KEEPING COMPANY
WITH THE DECEASED
AND YOU CAN COME SEE US
IF YOU WANT TO BE ALONE *alone*
Mr. Bluebird's THE ALARM RINGING
ANYONE *expecting something*
IS GONNA BE

AND YOU CAN COME
RANSACK OUR HOUSE
'CAUSE ANYTHING YOU CAN *steal*
WE AIN'T GONNA *keep*
DON'T TELL ON US *don't tell on us*

Lisa
FRENCH HORN

SLEEP LATE

THANKS A LOT WE GOT YOUR OFFER
IT'S JUST THAT THERE IS NOTHING TODAY
ALL THE SAME THINGS ARE RUNNING SMOOTH HERE
WHY DON'T YOU GO IN YOU CAN *sleep late*

MANY THANKS MANY MESSAGES YOU LEFT US
IT'S JUST THAT THERE'S ALL THIS OTHER STUFF GOING ON
YOUR VOICE IS FRIENDLY AND YOU DO SOUND EARNEST
WHAT ABOUT THESE GAPS IN YOUR RECORD?

sleep late

DON'T KNOW WHAT TO SAY
EXCEPT TO TELL YOU THERE'S NO NEWS
WHAT YOU GONNA DO?
WE'LL CALL YOU IF WE NEED IF WE CAN USE YOU

thanks BUT NO THANKS
WE'LL LET YOU KNOW
AIN'T MUCH DEMAND FOR THEM KIND OF SKILLS
THAT'S TOO BAD
GODDAMN DISGRACE
THAT'S HOW IT IS TILL FURTHER NOTICE
BUDDY *best of luck*
SORRY WE COULDN'T USE YOU
WHY DON'T YOU TRY DOWN AT THE STOCKYARDS
WE HEAR THE RATE OF TURNOVER IS HIGH THERE
WHY DON'T YOU GO IN YOU CAN *sleep late*

sleep late

James
CELLO

BEDDIE-BYE

**BEDDIE-BYE THE GODDAMN DOG
TIED UP IN BACK SPINNING HIS WHEELS
CRACK OF DAWN COME THE LAWN MOWERS
COMIC OPERA HEAR THE HOG SQUEAL
FUCKING A *it's* LABOR DAY
JUST BEEN A RAISE IN MINIMUM WAGE
ALL FOR THE GREATER GLORY
AN UPPER BUNK WITH CONJUGAL VISITS**

**WE FEEL SOMETHING SWEET *something down here* LA LA LA LA
all because of us BECAUSE WE BURN**

**PANICKY NERVOUS WRECKS
WORRIED SICK AND SCARED SHITLESS
PISS-TESTEES 4-WAY GRIDLOCK
STEEL-JAW LEGHOLD ALL GOD'S CHILDREN
SIGNALING THROUGH THE FLAMES
WINDOW TELLERS WANNA CHANGE LANES
DISLOCATED FACES
HELLISH COUNTRY GOTTA FINISH**

**WE DROP EVERYTHING *the reason why* THE WINTER SUN
who do WHO IN THE WORLD DO WE THINK WE ARE?**

5 O'CLOCK *down at the icehouse*

***there's all this talk* OF LOST ATLANTIS**

THE POOR SLOB'S *psychic network*

HIS TICKET OUTLET

political séance

MAY WE REACH CRITICAL MASS

***and suck our thumbs* AND TOOT TOY TRUMPETS**

MISSION CITY COUNCIL

one foot forward

WITHOUT RECANTING

ALL BECAUSE OF US *because we burn*

ALL BECAUSE OF US *transfer of funds*

Gil Gonzales
PERCUSSION

BEAT AGAIN

**YOU WORKING ON THE EARTH WHAT'S IT WORTH?
WHEN THE EARTH IS JUST DIRT WHEN IT AIN'T YOURS
NO IT DON'T WASH OUT IT ONLY BURNS IN YOUR SKIN
OK OK YOU JUST BEAT AGAIN**

**AND SOON IT'S LOOKING LIKE A BIG SOFT BED
WHERE YOU COULD SLEEP FOREVER WITH HER LYING THERE
YOU LIE IN HER ARMS AND LEGS AND DARK HAIR
SPREADING OVER YOU YOU JUST BEAT AGAIN**

**SO YOU'RE ANYONE AND EVERYONE'S BOY
YOU ALWAYS KNOCK AGAINST THOSE HARD THINGS
IN YOUR BODY SOMETHING'S GIVING IN
OK OK YOU JUST BEAT AGAIN**

**AND YOU GET PISSED AND THROW YOUR FITS
IT'S ALL LOST ON IT YOU CAN BREAK YOUR FIST
POOR LITTLE BABY AIN'T BIG ENOUGH
OK OK OK**

**YOU WORKING ON THE EARTH WHAT'S IT WORTH?
WHEN THE EARTH IS JUST DIRT WHEN IT AIN'T YOURS
TRACK IT INDOORS IN UNDER YOUR SKIN
YOU GOT MIDNIGHT OIL TO BURN**



KILLER DUDS

IN OUR KILLER DUDS WE'RE COMING OVER
WE'RE INVITED
TO YOUR *birthday party* WE WANNA CRASH
IN AND GET TIGHT

*plenty of young sweet stuff to press
into whatever we wish*

THE TOY LAST UNWRAPPED GOES AROUND
HAND TO HAND
PUSHING AND SHOVING TO GET TO THE PUNCH
SQUEEZED FROM FIRST FRUITS

*we love to corrupt you
just by us being us
we love to suck you down stairs*

*we keep in a cool place
we keep you company oh yeah
you said you could stand some*

WE KILL YOU IN OUR GORILLA SUITS
GIVE YOU GOOSE BUMPS
PUSHING AND CUTTING IN LINE FOR THE PUNCH
SQUEEZED FROM FIRST FRUITS
WE SLAY YOU IN OUR CLOWN COSTUMES
GREASE-PAINTED WHITE
WE WANNA TRASH YOUR BIRTHDAY PARTY
IN AND GET SCHIESSED

*press you into the service
the one to defeat the purpose*

Johnny Rodriguez
KEYBOARD
Gil Gonzales
PERCUSSION

LOW BIRTH

would you INVITE A FLOOD?
are you WOMAN ENOUGH?
WE SHARE THE SAME CITY SEWER
IN THIS HEAT WE STINK TO HIGH HEAVEN
YOUR DRESS IS SO THIN I SEE THROUGH IT
IN THIS HEAT WE DO AS THE NATIVES *do*

watch ME BUILD A BRIDGE
watch ME CROSS YOUR HEART
PLAY MY WIFE AND WATCH ME NOSE DIVE
I'M YOUR LORD OF LOW BIRTH
YOU'RE SO COOL YOU'RE MY FULL MOON
I'LL PLAY YOUR SETTING SUN

could you TAKE THIS LOVE?
could you GIVE IT UP?
ALL THE KISSES WE MISSED HAVE
ALREADY BEEN FORGOTTEN
YES WE FELT THEM FALL FROM OUR LIPS
ON A RETURN TRIP TO THE TROPICS

Johnny Rodriguez
KEYBOARD, HAND BELL

INVISIBLE

YES WE'RE STILL SUNNING OUR UGLY HEADS AND NO WE AIN'T BRUNG NOTHING NEW TO THE TABLE
NOT YET NOT SINCE FACES OF DEATH ONE AND TWO AND IF THAT DIDN'T DO IT . . .
THIS WAITING AND SEEING THIS TWO TIME ZONES THIS TWO LIGHT SOURCES DISTORTS THE IMAGE
IN PLAIN ENGLISH LET'S NOT MINCE WORDS ADMIT IT AIN'T IT ON THE TIP OF YOUR TONGUE?

A GOOD NOSE A GREEN THUMB'D BE GREAT TO GOOSE THE GROCER WITH MAKE SOME NEW FRIENDS
TAKE PEEKS TAKE PICTURES THUMP THE WORKERS SWEET TALK 'EM Y'ALL READY YET?
UH HUH LITTLE ONES GROW BIG BELLY YOU SPEND THE SUMMER SIMMER YOU SPIT US YOU
SPILL US PLENTY RED DELICIOUS YOU COME WE'LL BREAK OUT THE HOLIDAY SILVER

*nervous tension is enchanting
in the background we keep hearing
do us a favor and fuck this place
if only our insurance would cover this*

LISTEN KIDS LATELY WE DEVELOPED THIS HELL OF A SWEETTOOTH WE NEVER KNEW WE HAD
DON'T LISTEN TO US WE'RE JUST TELLING DIRTY STORIES AGAIN WE LOVE YOU AND WE MISS YOU SO MUCH SINCE
WE RETIRED AND PARKED OUR CAR AT THE POORHOUSE WE FIND IT HARDER TO KEEP UP YA'LL GO ON
THESE DAYS WE'RE DOING GOOD JUST TO SIT OUT ALL THE LIVE LONG AND WATCH THE YARDMAN

*P.S. we' love to see
more great grandchildren
soon HINT HINT*

EYE ON YOU

meantime now DOWN THIS WAY
IN LATE JULY *sun is overseeing*
lovesick cicadas IN A TELL-TALE CHORUS
AND MY PEOPLE WAIT *for the days to turn*
to happy hour JUST UP THE RIDGE
KILLER MAKES A PIT STOP *and gets a second wind*
little indian girl MEETS HER BLOND-HAIRED BOY
AND THEY SPEND THE NIGHT *nursing* RAWHIDES

chamber of commerce CITY FATHERS PROMISE
WE GOT THE SAUCE *as* HOT AS YOU WANT IT
BILLY CALLS 'EM ON THAT *calls 'em all big liars*
TRUE *chili trails* BRING *Billy* OFF here
WHERE HONEY BEES KEEP A TOM-TOM BACKBEAT
COME AND GET IT KID IT'S *time to feed*

good time now FOR A DOWNWARD LOVE
THIS EYE ON YOU *is a cattle prod*
A SOUL KISS CALL IT
A BURNING BLISS
STILL MY PEOPLE WAIT *for the days to turn*
SO YOU THINK THE BREEZE MAY BLOW
way down this way MOSQUITOES KNOW
AND LEAVE US LITTLE LOVE NOTES
our indian boy SMILES WIDELY
HIS FAIR-HAIRED GIRL *her* NECK IS *white*

KEEP YOU IN A FEVER
KEEP YOU UNGLUED
TEXAS OUR TEXAS
GOT ITS EYE *on you*

AS THIS FEVERISH REASONING
TEXAS OUR TEXAS
TIL THE *season ends*

Michelle Alma Quintero
VIOLIN
Johnny Rodriguez
KEYBOARD

HOW BRIGHT THE SKY HOW BRIGHT THE SKY

HOW BRIGHT THE SKY

HOW BRIGHT THE *sky*

HE WAS DYING TO GET WET WITH WATER
ON HIS WAY TO THE RAINMAKER'S DAUGHTER
HE FELT HIS FOOTSTEPS *falling softer*

HOW BRIGHT THE SKY

HOW BRIGHT THE SKY

HOW BRIGHT THE *sky*

HE CAME TO A SPOT WHERE HE DROPPED HIS LUGGAGE
HOW THE MANY MONSTERS MADE A CIRCLE OF FRIENDS
AT 3 O'CLOCK HE'S ON THE *playground*

HOW BRIGHT THE SKY

HOW BRIGHT THE SKY

HOW BRIGHT THE *sky*

WITH A FORKED TONGUE HE WAS ASKED TO STAY
WITH A FORKED TONGUE TOLD TO GO AWAY
HEAR HIM ANSWERING *I don't do nothing*

NOTHING BUT LOVE SONGS

NOTHING BUT *love songs*

Dan Sellen
SECOND GUITAR, TREATMENTS

PARDS

YOU ASK

*where're the cowboys, Opa?
where's my pards?*



Mark Semmes
STELL PEDAL GUITAR
Bob "Dog" Catlin
SITAR
Katja Kohler
ACCORDION

I KNOW THEY'RE CLOSE, SON
I SUPPOSE YOU'LL BE SEEING 'EM ANY MOMENT NOW
ALWAYS YOU GOT THIS BACK DOOR
OPENS OUT ONTO THE PATIO *vista vision*
YOU GOT ANOTHER TEXAS IN YOUR BACK YARD
THE COWBOY DON'T WEAR BOOTS
AND HE DON'T SHOOT INDIANS
HE DON'T RIDE A HORSE EXCEPTIN' IT'S WILD
AND IT HAPPENS THEY MEET IN THE SAME *arroyo*
FOR A SHORT TIME THEN THEY ARE HORSE AND RIDER

MOSTLY YOU FIND HIM WALKING THROUGH
PURPLE BRUSH ALONG THE HILLS
GOT A BEDROLL CANTEEN BEANS AND RICE
A WIDE STRAW HAT AND *blue jeans*
HIS EYE OUT FOR THE BEST CACTI AND HERBS
SWEET FOR HIS OINTMENTS
EVERY COWBOY'S A WITCH DOCTOR AND
WELL-VERSED IN BIRTHING FRONTIER BABIES

HE TAKES NO PAY FROM THE CATTLE BARONS
BUT MAKES MIDNIGHT RAIDS ON THE STOCKYARDS
AND DON'T START A STAMPEDE
BUT HE HERDS AN ORDERLY PARADE
shhh darlings easy
DOWN BROADWAY DEEP INTO THE BIG OPEN COUNTRY
WHERE HE CAN *yippi yi kiyay*
TO THE TUNE OF THE MOON
AS HE WANTS TO
AND HEIFERS CAN BE LEFT ALONE TO GRAZE
ALONG WITH THEIR BULLS
OUT TO PASTURE
THAT'S WHAT WE CALL A COWBOY HERE, *son*

ALL FALL DOWN

RING AROUND THE *rosies*
POCKETFUL OF *posies*
ASHES TO ASHES

WE
ALL
FALL
DOWN

WE
ALL
FALL
DOWN

WE'RE JUST HERE EATING SOME *fruit*
WE'RE JUST SITTING HERE EATING SOME *fruit*
MOM LEFT A BASKETFUL

IT
ALL
FALLS
DOWN
LET'S
ALL
FALL
DOWN

WE'RE HEARING SINGSONG SINCE
WE BROKE OUR FOOTBALL HELMETS
WE'RE SO FUCKING WHOLESOME
ALL LATECOMERS WELCOME
WE HAIRY FRIENDS
WE KNOW SOMETHING *you don't know*

WE'RE GOING NOWHERE WITH THIS
DON'T LOOK FROM THE OUTSIDE AT US
ALL THE WARLORDS GANGLAND ON US
THEIR BLACK MARKETS WANNA IMPRESS US
LET 'EM STRING THEIR BARBED-WIRE FENCES
JUST GIVING US GREATER INCENTIVE
DON'T LOOK FROM THE OUTSIDE AT US
WE'RE GOING NOWHERE WITH THIS

WE
ALL
FALL
DOWN

WE TONGUE IN *cheek*

COME AWAY

COME AWAY NIGHT IS DAY
SUN AND MOON APRIL FOOLS
YAWN AND STRETCH START FROM SCRATCH
MORNINGS OFF ARE TO DIE *for*
MAY WE KEEP IN A COOL PLACE
LIVING ROOM BEHIND THE BOOKCASE
BREAKFAST NOOK AND ORANGE JUICE
RAISIN BREAD HONEYMOON
KISSING COUSINS SISTER BROTHER
PLUMBERS CHILDREN SWEET AND SOUR
OVERLAP AND ENVELOP
FIGURE 8 HEAD TO TOE
April evenings aching under
honeysuckle silver sickle
BAREFOOT BLONDE DEBUTANTES
RENT IS SPENT COMING OUT
WALK ACROSS WEST AVENUE
OIL-N-LUBE BAR-BE-Q
BAREFEET BROWN DANCE-A-THON
IS GOING ON *a our heroes*
WORK THE EASEMENT POINT THE PLACE TO
BACK YOUR CAR IN PSST! YOU WANT A DATE?
candy strippers work the snake pit
all the sickroom loves a sno-cone

Johnny Rodriguez
KEYBOARD

Gil Gonzalez
PERCUSSION

Ross
TAMBOURINE

AMBUSH CHORUS

LIVING HERE ON TOP
ON TOP OF THE FAULTLINE
AT THIS STRETCH OF I-10 WEST
CITY FATHERS CHRISTENED MCDERMOTT FREEWAY
IT'S THE PERFECT SEND-UP
HERE'S TO THE HEAD HONCHO
TO GAINFUL EMPLOYMENT
PSST! THE CONTRACT WAS WON
BY THE LOWEST BID SO
YOU COULD SAY IMMINENT COLLAPSE IS BUILT RIGHT IN
MEANWHILE WE'RE HERE WITH ANNE FRANK
IN THE ATTIC WITH A SEISMOGRAPH
READING THE SMALL PRINT
WE LIKE TO KEEP THE WINDOWS BLACKED
IN LIEU OF MANDATORY INSURANCE
DUE TO THE NEIGHBORHOOD WATCH PROGRAM
WE WONDER WILL WE GROW UP AND
WHAT'S IT LIKE TO MAKE LOVE
YOU CAN'T HEAR BUT SOMETIMES LATELY WE'VE BEEN
MAKE-BELIEVING OUR POOR FEET ARE HONEST INJUN
TOM-TOM INVITATIONS
TO THE AMBUSH CHORUS OUR
HEARTS BEATING STRONG ARMS HAMMERING
COME ON
SOFTER SOFTER
CALLING ALL SOULS
RSVP
UP FROM BELOW
IT'S A SURPRISE PARTY
SO COME AS YOUR SUPERHEROES

SOLID RETURNS

truth is SHE DONE HER HOMEWORK
truth is THE GROUNDWORK'S BEEN LAID
SHE AIN'T BEEN UPROOTED
SHE IS INALIENABLE
sweetheart DON'T ACT ALONE
sweetheart AIN'T BEEN DISAPPEARED
truth is SHE'S SEEING THESE
seeing these SOLID RETURNS
truth is SHE DON'T DO
nothing NOTHING LESS THAN
calling FOR TOTAL BANKRUPTCY
calling FOR A GENERAL STRIKE
boycott ACROSS THE BOARD
and then WE'LL SEE WHAT NEXT

Johnny Rodriguez
EXTENDED VOCAL, KEYBOARD
David Mollenauer
CELLO
Stephanie Key
CLARINET LOOP

Gil Gonzales
PERCUSSION
James Cobb
SAXOPHONE
Stephanie Key
CLARINET

ARABESQUE

IN THE SUDAN
THE SUN THE SAND
DESIGN SUDDEN
NUDES, I SAW NUDES
IN THE DUNES.

THE SAND THE SUN
THE NUDE SUDAN
UNDOES. WE DANCED.
IT WASN'T US,
BUT UNDULANCE,
NODOSITUDE.

FROM DAWN TO NOON
TILL SUN GO DOWN
FROM DAWN TILL DAY BE DONE
AROUND THE WOOLY DESERT WOUND
SINUOUS MUSIC MAKING MORTAL SOUND.

WAVE ON WAVE THE DUNES REDOUND
DOES NO ONE KNOW? DO NONE?
THE SUN REFLECTS ON PARTICLES OF SAND
AS CAMELS NOD
AND NOMADS DOZE

the sun reflects like Solomon

*and shines that I might understand
that no, in this Sudan below
of signs and wonders, no
one knows, not one,
none, UNDER THE SUN.*

RENATA

*for Renate Mock, Bonnie James,
and Frank Lugo.*

John Flackett

POEM

James

KOTO

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TUDE

BUD AND PEANUT

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JEWELL B.

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JANET FEDER

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KAREN AT KITTY HEAVEN

RUDY AT EMIGRE

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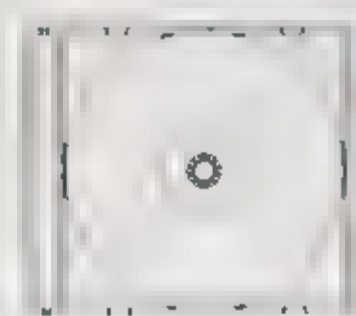
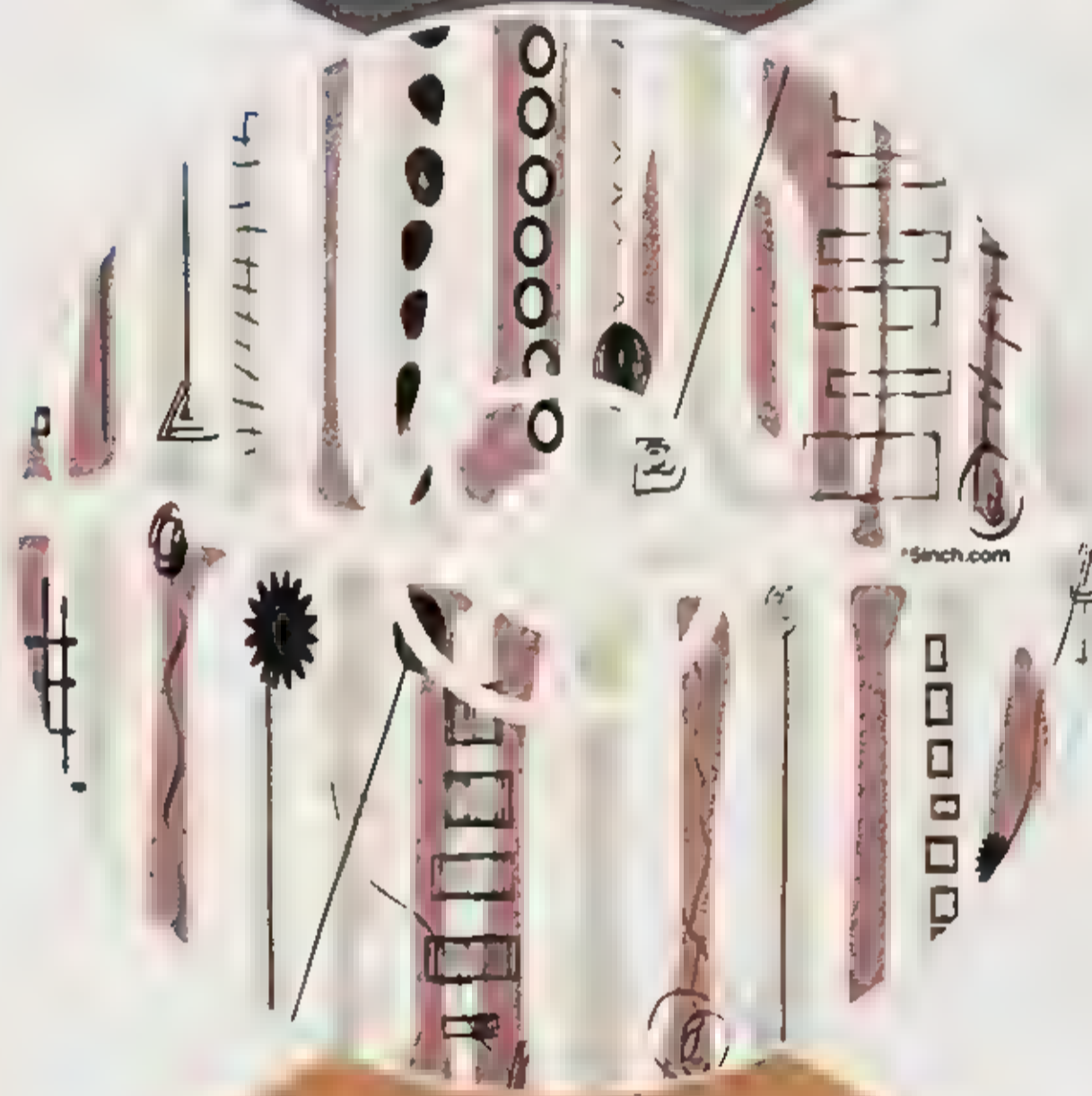
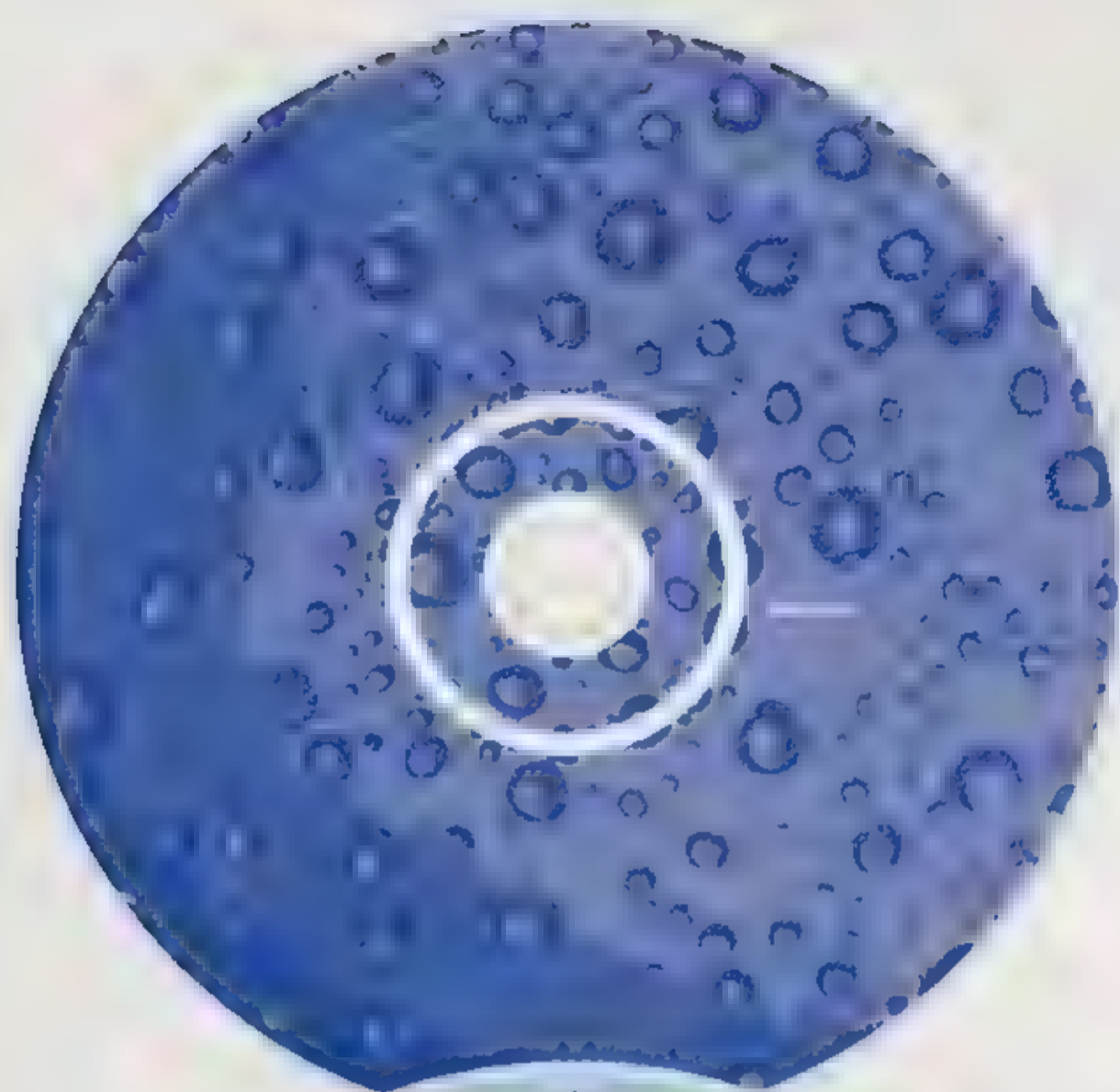
AND ALL THOSE WHO LISTEN.



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THE DREAM *of* LOS ANGELES

NAOMI YANG

Originally published in *Exact Change* No.2, 1988.

**This essay is set with a beta version of the typeface LOS FELIZ,
designed by Christian Schwartz,
to be released by Emigre Fonts early 2002.
Naomi, together with her partner Damon, can be heard
on the CD accompanying the book
published by Emigre titled *Joshua Tree*.**

IS IT THE WHITENESS of Los Angeles, or merely the suburban vacuum which terrifies us so? For the restlessness and energy of Los Angeles' frontier history is counteracted by the stability and contentedness of its suburban landscape. Within the matrix of house, lawn, garage, and winding street, the egalitarian landscape, the pastoral ideal has been realized. For the suburbs are equated with respite and peace, if not stagnation. The suburbs are the absence of worldly tension, they are the contemplation of the barbecue.

Returning to the suburbs in the early evening, the only sounds and movements are the automated ones. The car, the garage door, the cha cha cha cha cha of the sprinklers. Every house wears a closed face, blinds drawn to keep out the afternoon sun, to prevent it from fading the carpet as it pours in the plate glass windows. Once inside the house it is even quieter. There are no sounds of the country: the noise of night animals, or the wind in the trees; and there are certainly no sounds of the city: the shouts of drunks, or the rumble of trucks. There is the absence of sound, for the wind through the carefully mowed grass is silent. The only noise to find is the television, the only lights, the ones you have turned on. Each house looks inward, and the rectangles of lawn are black and inky.

These suburbs, in their silence and evenness, perfect the American ideal of the pastoral, of the middle landscape poised between civilization and wilderness. An oasis between desert and ocean, Los Angeles leads a fragile existence. Fed by a thin thread of water from the North, Los Angeles is not naturally lush, yet desert plants are rare in the suburban gardens, and amid the palm trees, the daisies and geraniums bloom in perpetual summer. For the dream of the suburb transcends climate.

Perhaps it is the artificiality of the ecology which has encouraged both Los Angeles and the aspirations of its occupants to

grow without constriction. And so, the gentleman farmer mows his lawn, and at night, Mickey Mouse is only a fat man in a mouse suit. But within Los Angeles, the very artificiality and miracle of the ecology is enough to make you believe in the thinnest disguise. For accepting Los Angeles means enjoying it for its very openness of spirit; that perhaps the landscape is only skin-deep, but it reclines in its pastoral laidback splendor without the burden or pathos of an environment that demands to know what is behind the facade, that doesn't view its landscape from a swiftly moving car.

Los Angeles is a city dreaming of a city. Here are all the elements of a city, the skyscrapers, the movement, the possibilities, yet the roots of Los Angeles do not reach far into the ground, they do not secure the city to the earth. Los Angeles strains to float away, a mirage attached to the desert by a thin string. For the most solid reality in Los Angeles are those elements that are immutable—the sun and the ocean. And the egalitarian aspirations of Los Angeles are unavoidable where everything is leveled by their presence. In the pastoral dream that is Los Angeles, it is these elemental presences which secure the city to the earth.



Beverly Hills, California

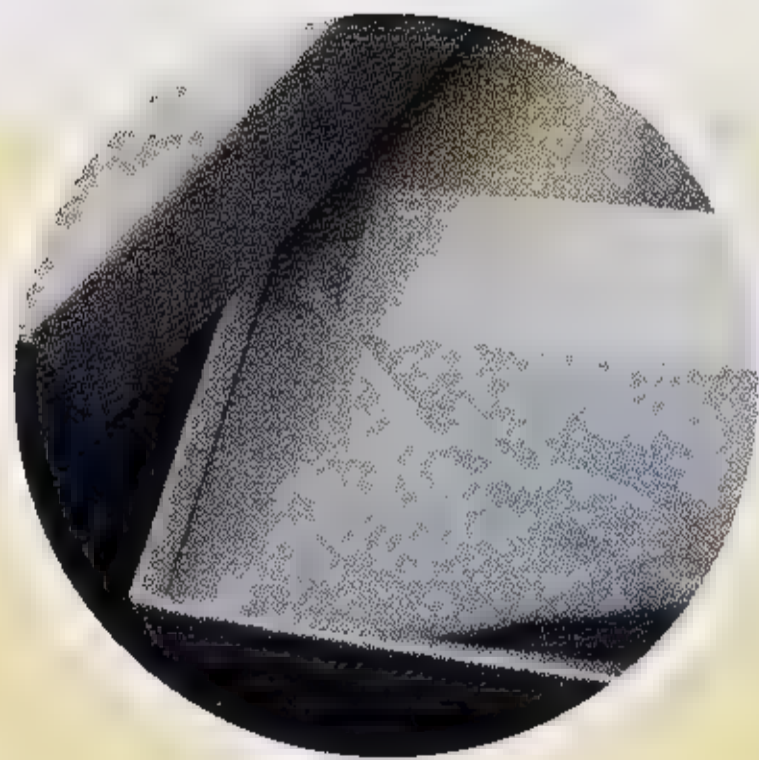
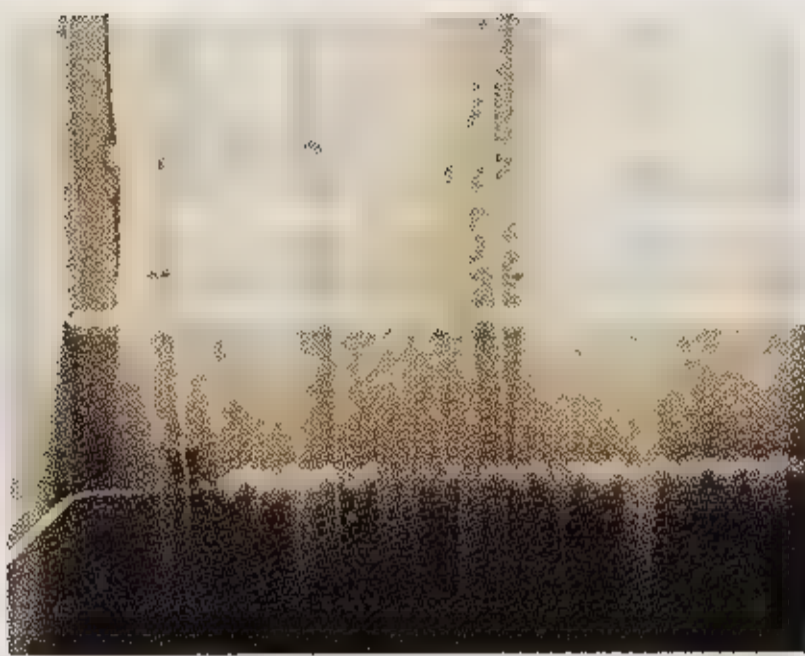




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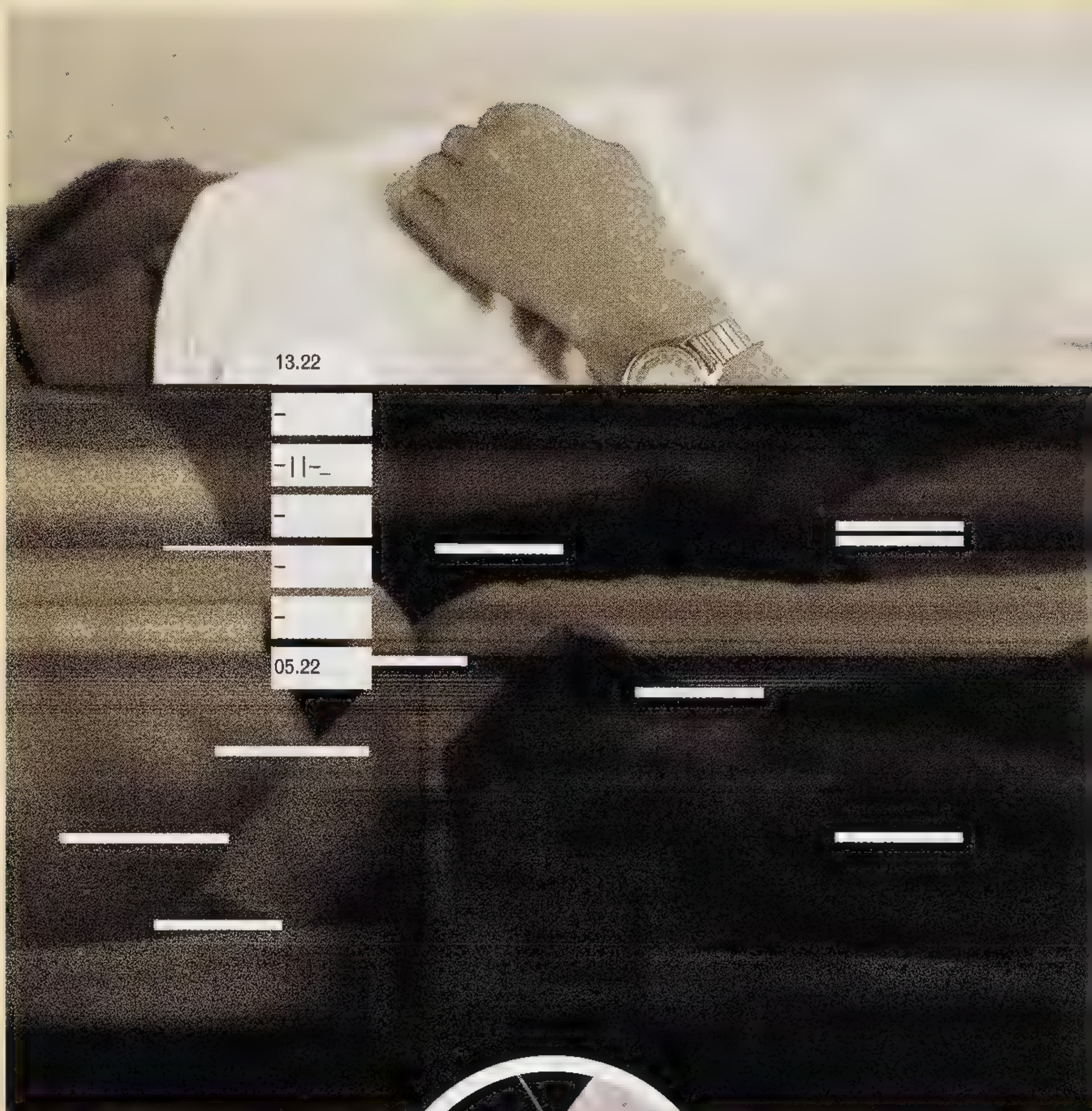
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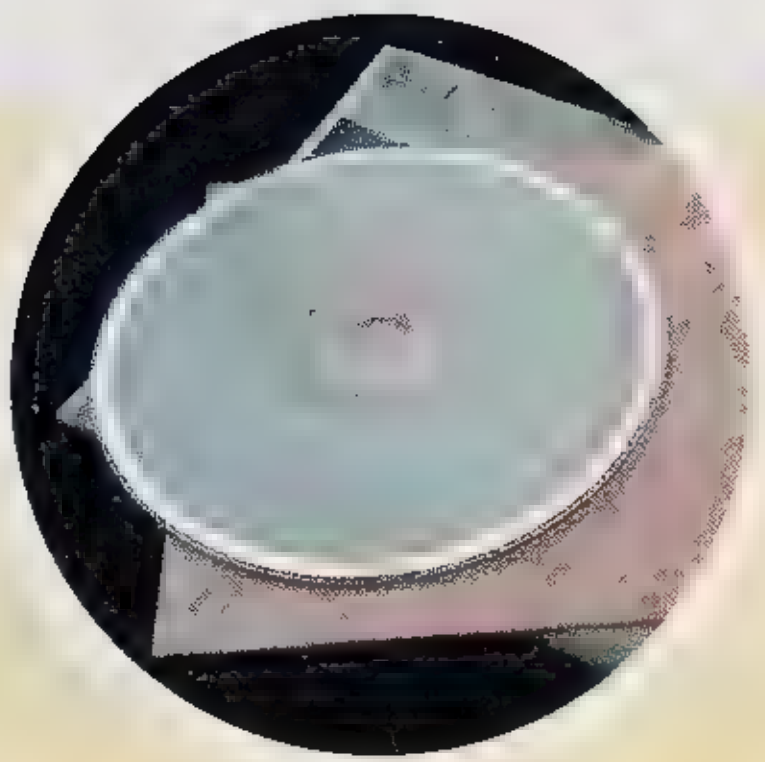
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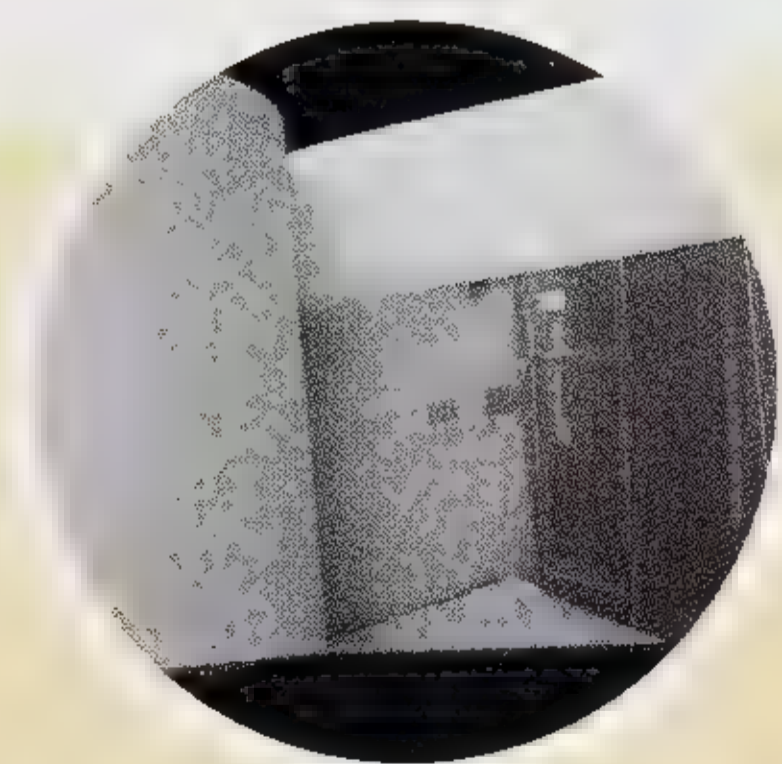


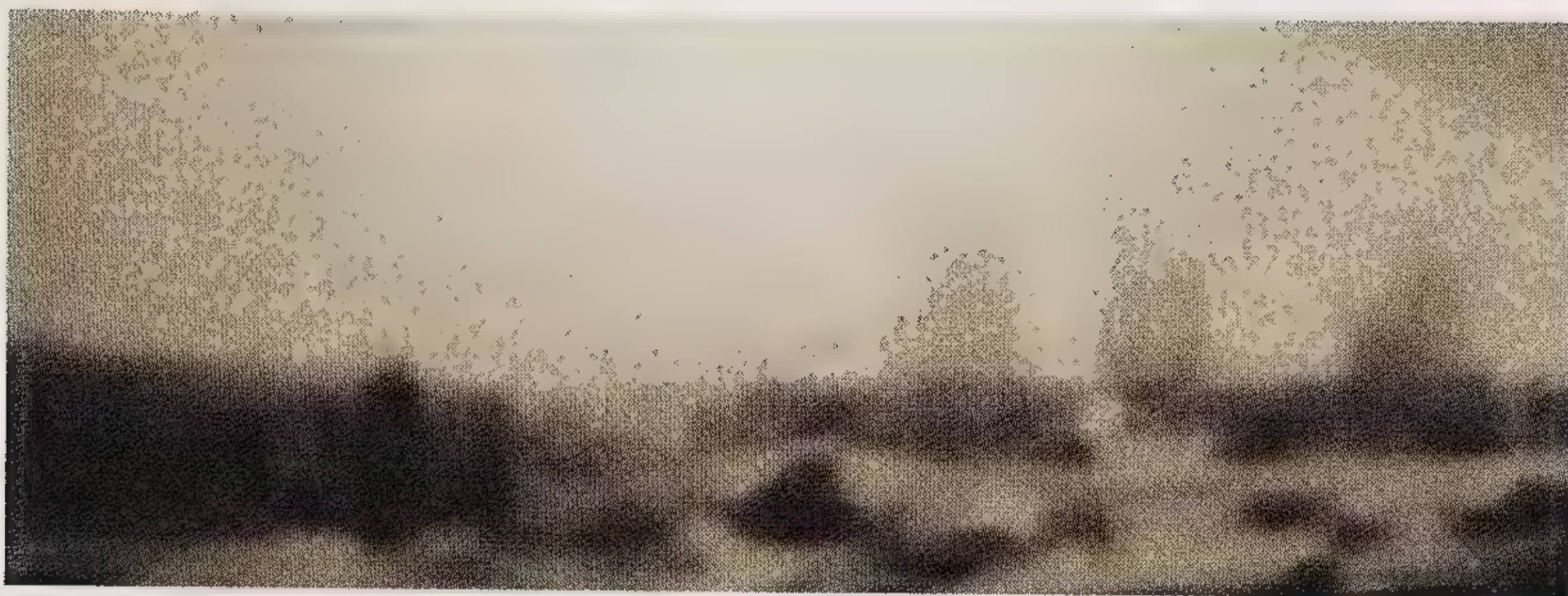


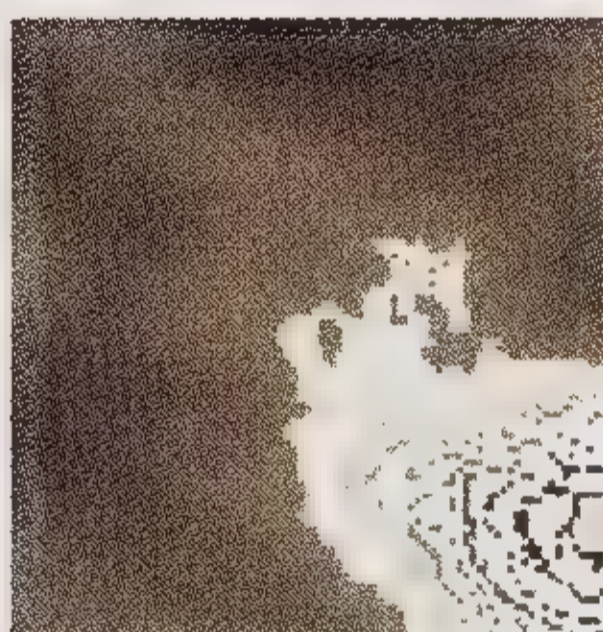
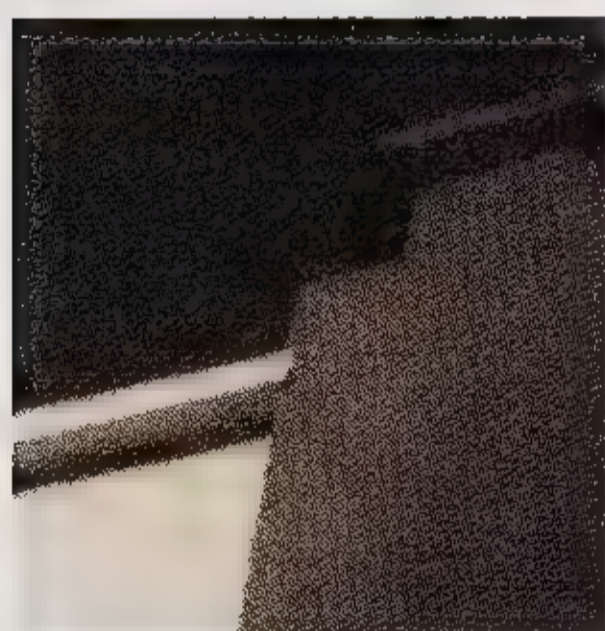
PARA















What's For Dinner

What's For Dinner

CUT ALONG DOTTED LINE

CUT ALONG DOTTED LINE

CUT ALONG DOTTED LINE

IF YOU'VE BEEN LOOKING FOR A COLLECTION
OF BEEF RECIPE CARDS JUXTAPOSED WITH
PHOTOGRAPHS TAKEN AT A SLAUGHTERHOUSE,
THEN LOOK NO FURTHER!

CONCEIVED, DESIGNED & PUBLISHED BY

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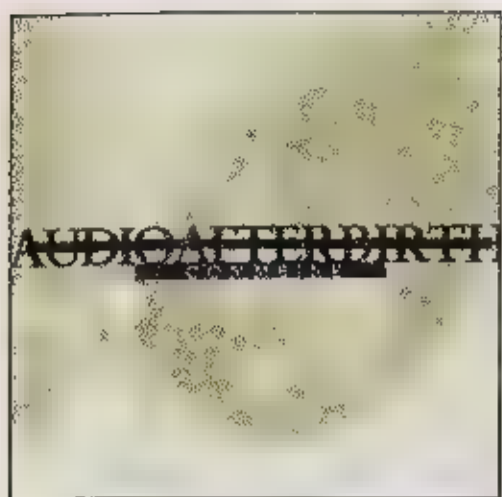
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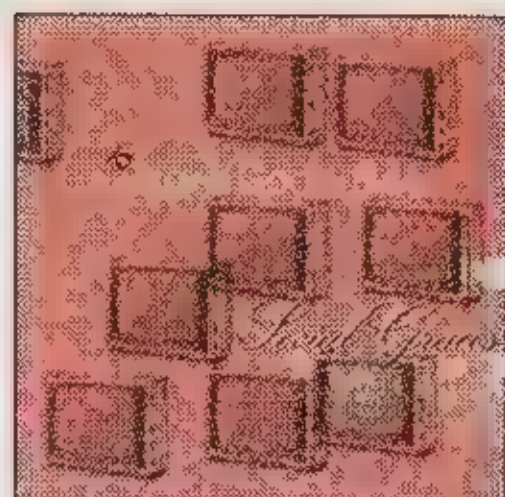


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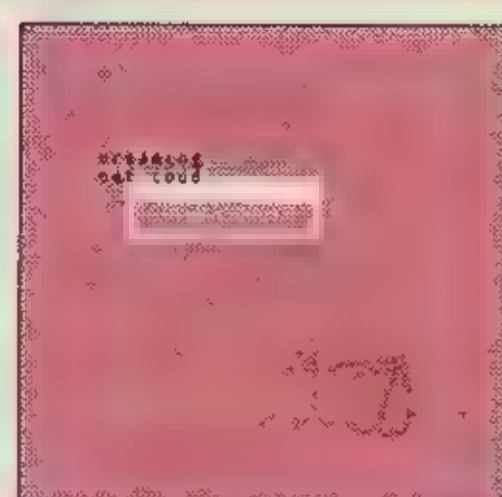
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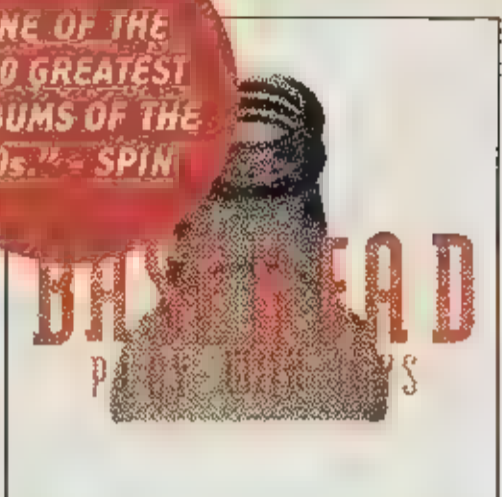
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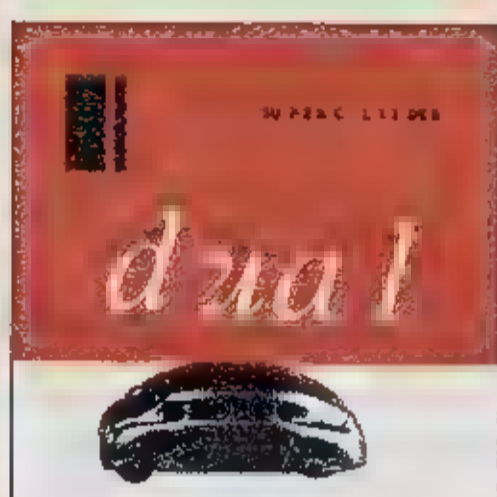
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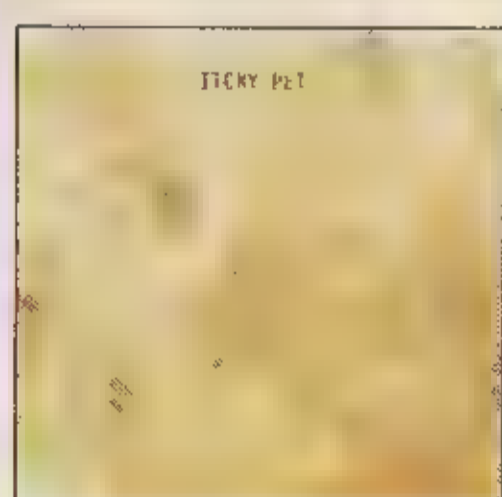
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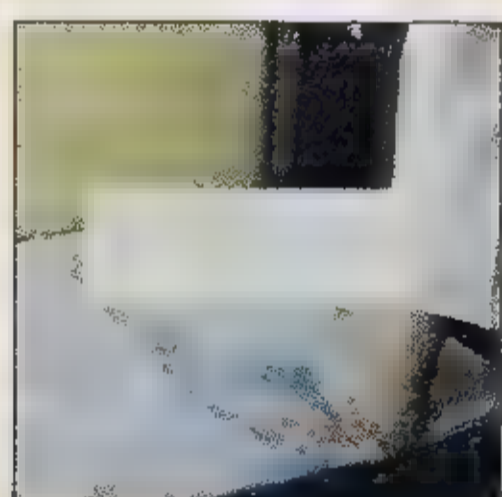
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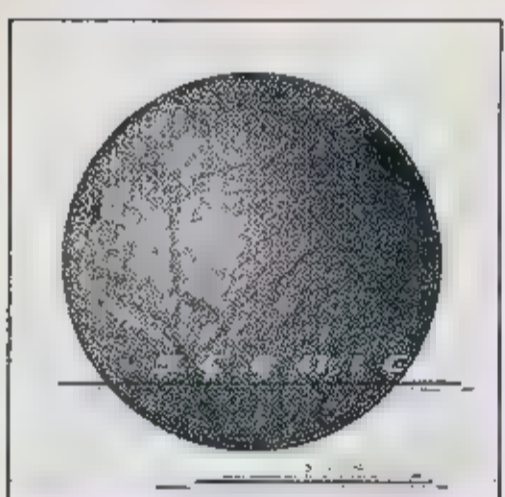
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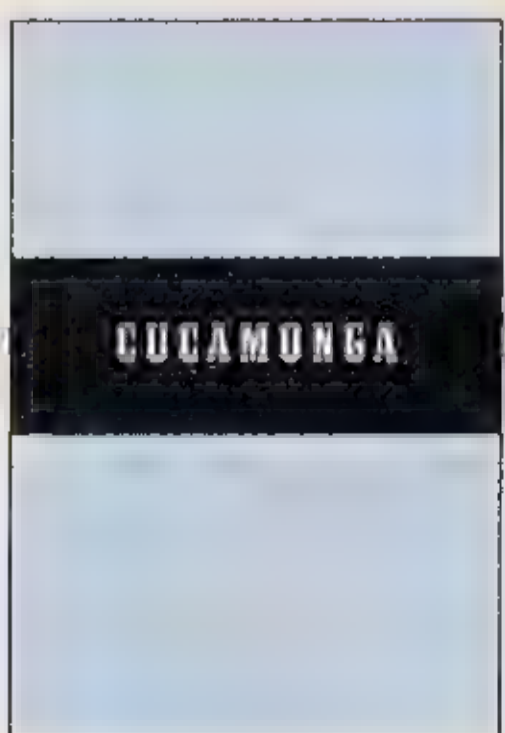


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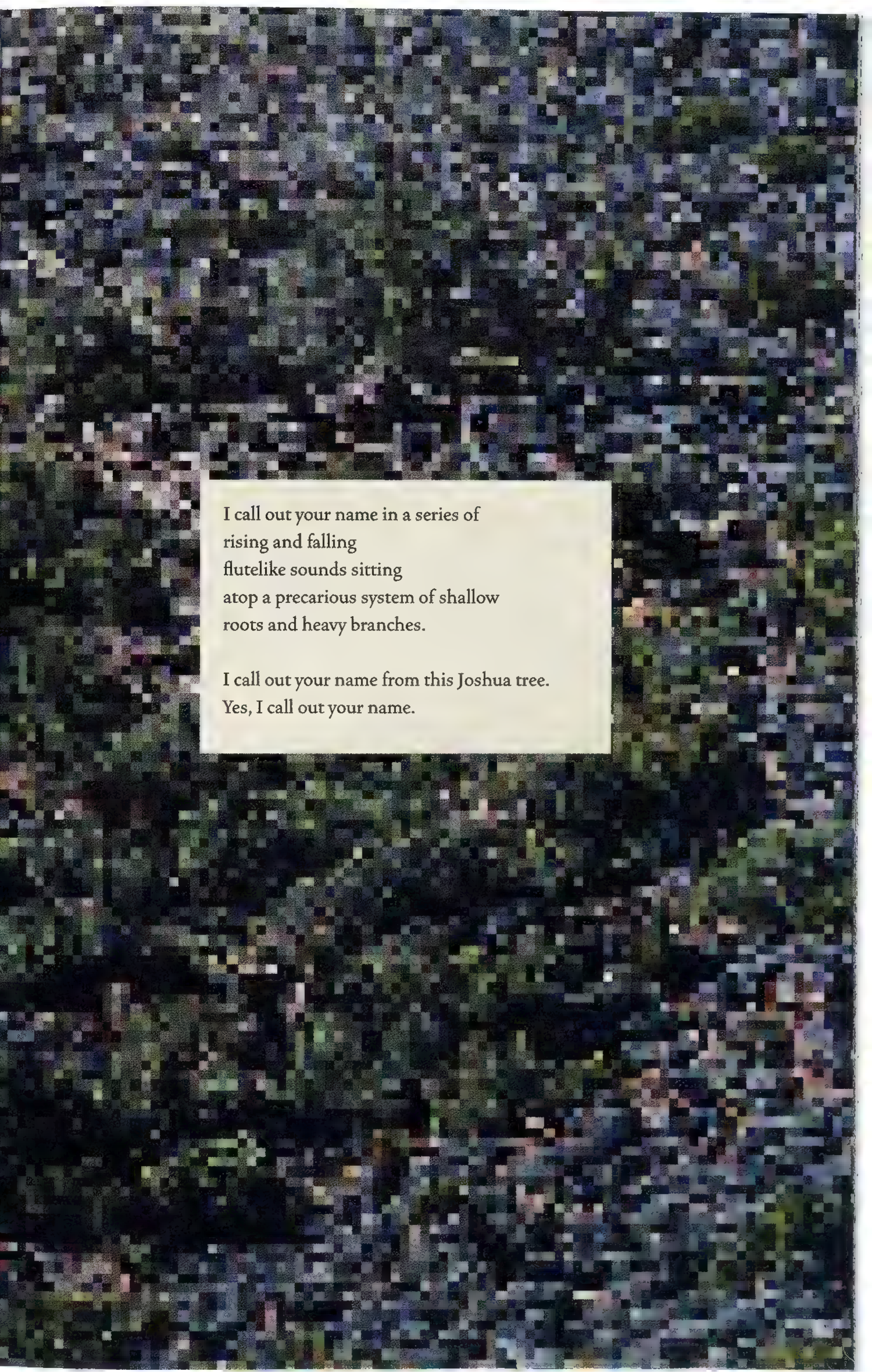
JOSHUA TOLL



**8 DETAILS AND A POEM FROM THE BOOK *JOSHUA TREE*,
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IN WORDS, PICTURES, AND MUSIC.**

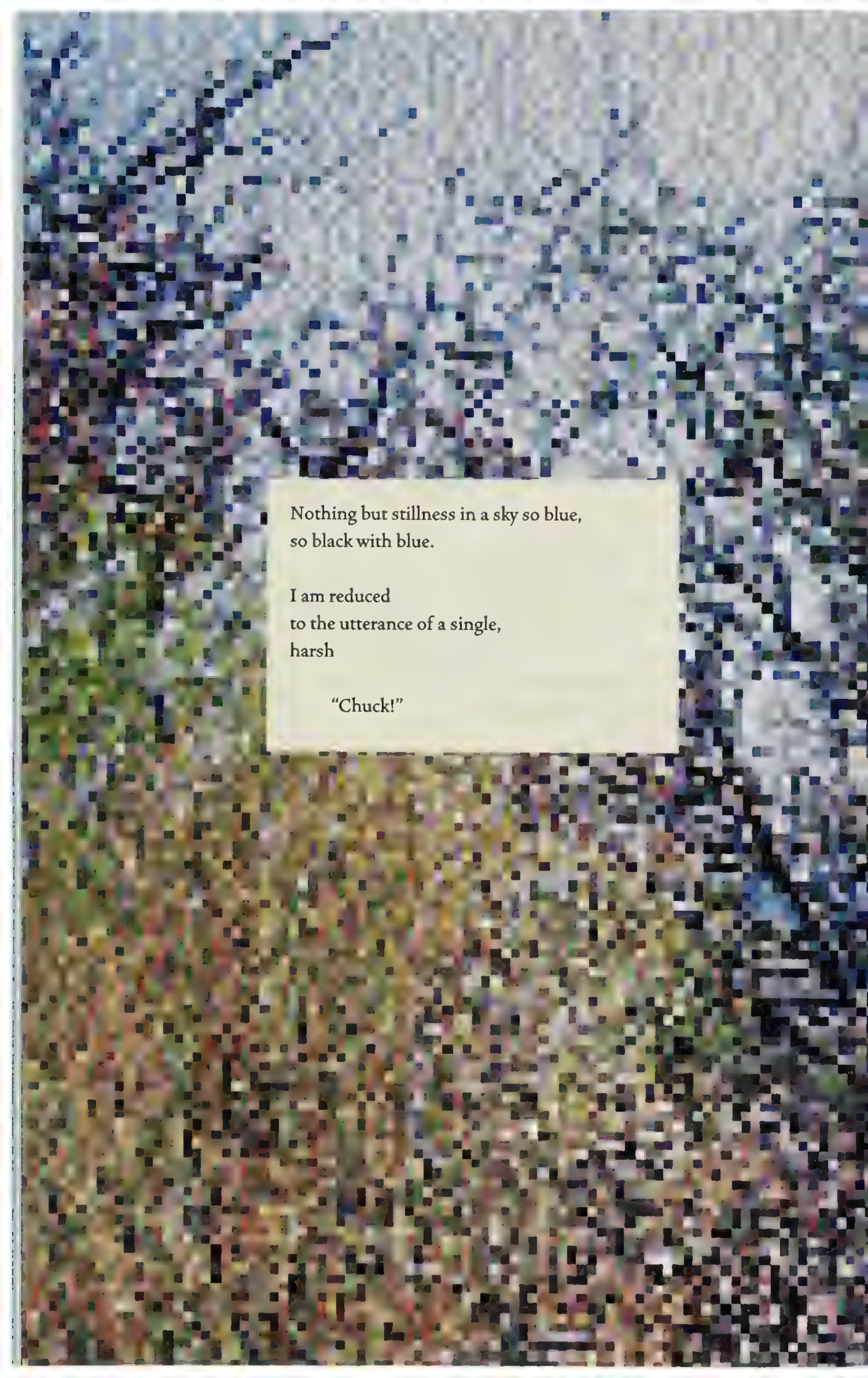
ELEGY 5 ♫ *Icterus parisorum*

My head, throat, and chest have been
blackened since birth and now
I can see the
likeness we share locked deep in
the singing carbon of our ancestors' throats.



I call out your name in a series of
rising and falling
flutelike sounds sitting
atop a precarious system of shallow
roots and heavy branches.

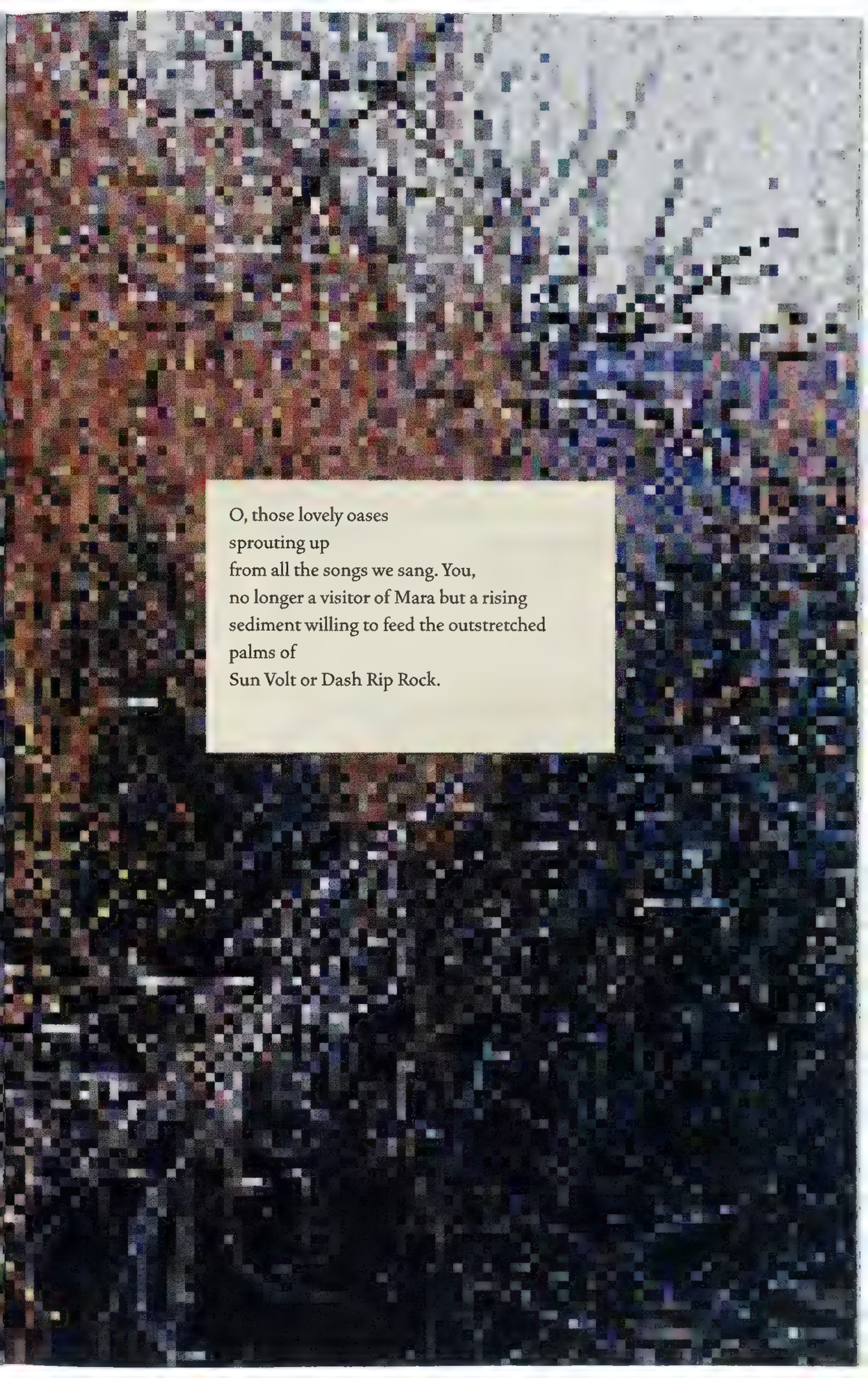
I call out your name from this Joshua tree.
Yes, I call out your name.



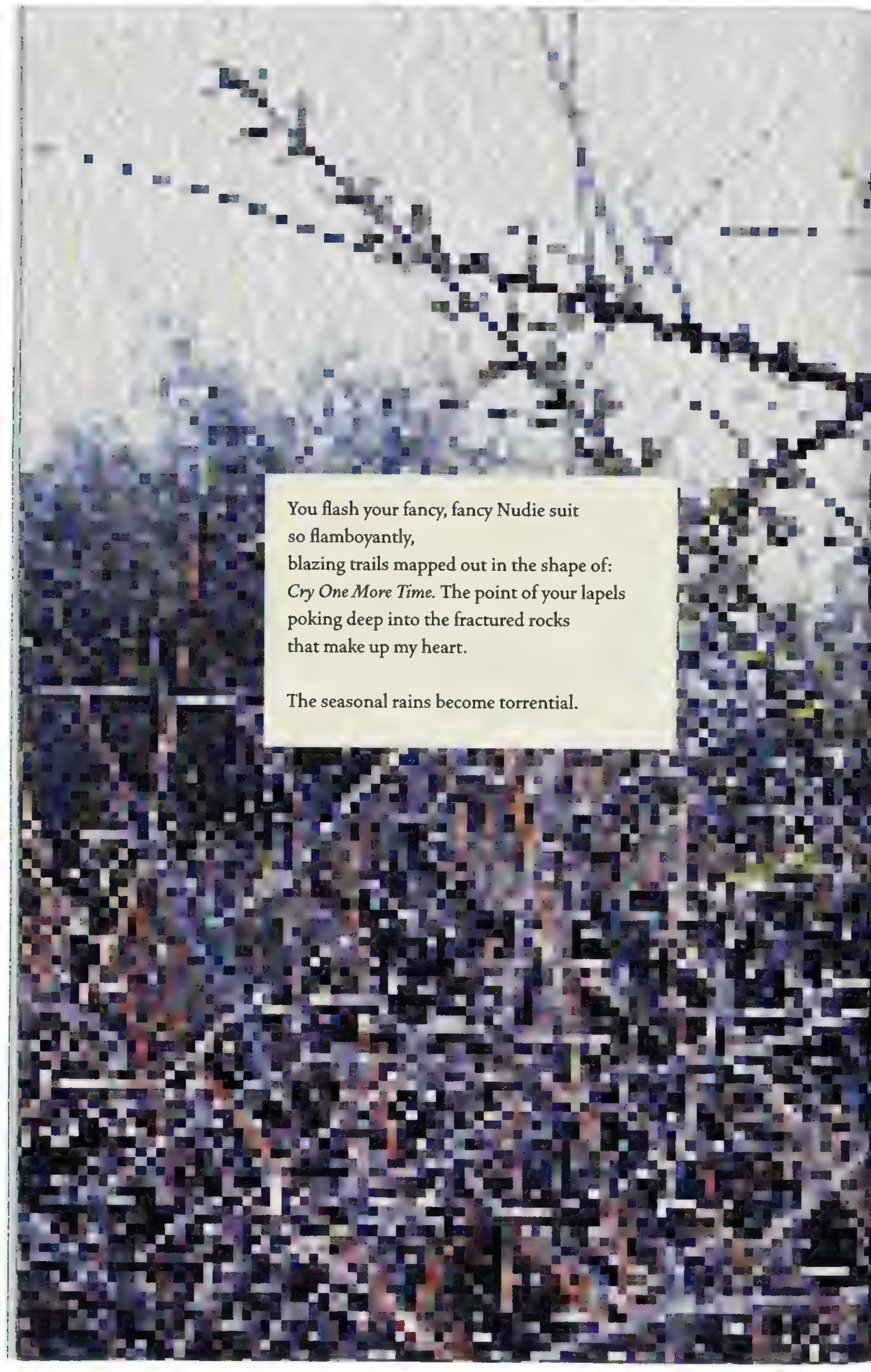
Nothing but stillness in a sky so blue,
so black with blue.

I am reduced
to the utterance of a single,
harsh

“Chuck!”




O, those lovely oases
sprouting up
from all the songs we sang. You,
no longer a visitor of Mara but a rising
sediment willing to feed the outstretched
palms of
Sun Volt or Dash Rip Rock.

A photograph of a snowy mountain landscape. In the foreground, there are dark, jagged rock formations partially covered in snow. The background shows a steep, snow-covered mountain slope under a bright, overcast sky. A yellow rectangular text box is centered in the middle of the image.

You flash your fancy, fancy Nudie suit
so flamboyantly,
blazing trails mapped out in the shape of:
Cry One More Time. The point of your lapels
poking deep into the fractured rocks
that make up my heart.

The seasonal rains become torrential.



I flash my lemon-yellow underparts
and push out a half-smile.

ELEGY 5 IS ONE OF A SUITE OF EIGHT POEMS BY BRIAN SCHORN
TO BE PUBLISHED IN THE *JOSHUA TREE* BOOK UNDER THE TITLE
ELEGIES FROM A COSMIC AMERICAN ECOSYSTEM

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(WOMEN'S FITTED) EMIGRE SCRIPT LOGO T-SHIRT M, XL \$15.00

DESIGN IS A GOOD IDEA T-SHIRT S, M, L, XL \$15.00

POSTERS

THROWING APPLES AT THE SUN POSTER SET

4 Posters \$15.00 shipped folded

EYE SLING SHOT LIONS POSTER SET

5 Posters \$20.00 shipped folded

INDIVIDUAL POSTERS

Any poster from the below sets \$8.00 shipped in a tube

EMIGRE FONTS POSTER SET

11 Posters \$50.00 shipped in a tube

EMIGRE MAGAZINE/MUSIC POSTER SET

6 Posters \$35.00 shipped in a tube

WRAPPING PAPER

8 Sheets of wrapping paper \$12.00 shipped in a tube

POSTCARDS

THIS 12

Twelve full-color cards by John Weber \$12.00

MOUSEPAD

"DESIGN IS A GOOD IDEA" MOUSEPAD \$3.95

(Be sure to ask for a free Mousepad with any order of \$300 or more!)

All checks must be made out to Emigre and made payable through a US bank in US dollars.


☐ Check enclosed in US dollars. ☐ VISA ☐ MC ☐ AMEX or OPTIMA ☐ Discover

										Expiration Date:															
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Cardholder's signature:

Cardholder's name as it appears on the card:

Please provide your customer ID number:

 New customer

DELIVERY ADDRESS: no shipping to P.O. Box addresses. Please print clearly.

Name and company:

Address, including suite or apartment number:

City, state, zip or postal code, and country:

Phone number, including area code:

Email address (Receive updates electronically):

BILLING ADDRESS (if different from delivery address): Required for credit card orders.

Address, including suite or apartment number:

City, state, zip or postal code, and country:

	USA SHIPPING		1ST ITEM	EACH ADD'L ITEM
	USA - economy 1-2 weeks		\$ 03.50	+ \$ 0.50
	USA - express Two day; continental US		\$ 06.00	+ \$ 1.00
	USA - express Overnight; by 3:00 pm		\$ 15.00	+ \$ 1.00
	USA - express Overnight; by 10:30 am		\$ 19.00	+ \$ 1.00
	USA - express Sat. delivery; afternoon		\$ 29.00	+ \$ 1.00
	FOREIGN SHIPPING	BOOKS/MUSIC	1ST ITEM	EACH ADD'L ITEM
	Canada - economy 2-5 wks	\$ 07.00	\$ 09.00	+ \$ 2.00
	Canada - express 2-4 days	\$ 21.00	\$ 23.00	+ \$ 3.00
	S. America - express only (economy is not available)	\$ 28.00	\$ 36.00	+ \$ 3.00
	Europe - economy 2-5 wks	\$ 11.00	\$ 17.00	+ \$ 6.00
	Europe - express 2-4 days	\$ 23.00	\$ 29.00	+ \$ 6.00
	Elsewhere - econ. 2-5 wks	\$ 12.00	\$ 22.00	+ \$ 7.00
	Elsewhere - expr. 2-4 days	\$ 24.00	\$ 30.00	+ \$ 7.00

ORDER FORM

ITEM DESCRIPTION: specify size or format if applicable

Price \$

IF YOU ARE ORDERING FONTS:


Please specify the number of devices
at your location.



Each Emigre font is automatically licensed for up to 6 devices, at 1 location.

For license upgrades call 800.944.9021 or email sales@emigre.com for a price.

No. of devices: No. of locations:

Please specify your format:

 Mac PostScript Type 1
ATM & System 7 and 8 Compatible

 Mac TrueType
Requires System 7 or 8 IBM / PC
Requires Windows

SUBTOTAL: add prices of all items

SALES TAX: 7.5 % if shipped to California

SHIPPING: see rate chart on left

TOTAL:

- 8 Economy
- 8 Express
- 8 Email Fonts

THIS ORDER IS A GIFT!

Please fill out a separate form for each address on your gift list; provide the recipient's address in the "Delivery Address" space

SHIPPING RATE CHART

Count the number of items in your order; then see the chart on left.

BOOKS: see book price list for shipping rates.

Fonts: count as one item, regardless of the number of fonts or packages.

MUSIC: count as one item, regardless of the number of CD's or Cassettes.

POSTERS: count as a 1st item, regardless of the number of posters.

We recommend that you pay for Express, Two Day or Overnight shipping to avoid receiving damaged posters.

Posters are shipped in a tube.

MAGAZINES, T-SHIRTS, ETC.: count each piece as a separate item.

COD: add \$5.00 for COD delivery;
available only within the US

FOR A MINIMUM PURCHASE OF \$39.00, A FREE 4-ISSUE SUBSCRIPTION TO EMIGRE MAGAZINE WILL BE AUTOMATICALLY ENTERED INTO YOUR ACCOUNT. EACH CUSTOMER IS LIMITED TO ONE FREE SUBSCRIPTION PER YEAR. OFFER GOOD IN U.S. ONLY. FREE SUBSCRIPTION TERMS SUBJECT TO CHANGE WITHOUT NOTICE.

TYPEFACE USED ON THESE PAGES: **TARZANA**

HOW TO ORDER EMIGRE FONTS AND PRODUCTS

Orders received by 3 pm Pacific Standard time are shipped the same day. Fonts can be downloaded 24 hours a day via the Emigre on-line ordering system.

ORDER ON-LINE

WWW.EMIGRE.COM

This is the most convenient way to order and you'll avoid font shipping costs. Also, at the Emigre web site you can preview samples of fonts as well as full color images of Emigre magazine back issues, posters, and other projects. You can order all of these items on-line 24 hours a day.

Fonts are available for immediate download and all other items are shipped the next business day. We provide a secure link for users with current versions of Netscape, AOL or Explorer browsers.

ORDER BY PHONE

Charge your credit card or pay upon c.o.d. delivery; see shipping chart for details. Call 8-5 Pacific Standard time.

**PHONE: 916.451.4344 OR
800.944.9021 WITHIN THE U.S.A.**

ORDER BY FAX

Anytime.

FAX: 916.451.4351

ORDER BY MAIL

Enclose payment by check or charge your credit card; all checks must be payable through a US bank, in US dollars. Mail to:

**EMIGRE, 4475 D STREET,
SACRAMENTO, CA 95819, U.S.A.**

GIFT ORDERS

Have an Emigre gift shipped directly to a friend. Simply fill out a separate form for each address on your gift list and indicate that it is a gift. We can even include a short message if you specify.

TYPETEASE

Typetase is an on-line typesetting tool that allows you to type in words or full sentences and view them in any Emigre font. This way, you can quickly see how a particular word looks when set in a certain font. It is also possible to set a word or sentence in multiple fonts simultaneously in order to compare their look and feel.

Check it out at www.emigre.com.

LICENSING

Each Emigre Font purchase is automatically licensed for use at one location with a maximum of six devices.

For example: five CPUs and one printer. If you wish to use the Emigre Fonts on more than six devices, or at more than one location, you must purchase a license upgrade.

The Emigre Font Software may not be shared between locations or business entities. Each location and/or entity must purchase a separate license, starting with the first device.

To determine the number of devices, add up all CPUs, workstations, printers, and other devices that use the fonts.

A device may be, but is not limited to, a printer, rasterizer, video display terminal, CPU, workstation or any device where the font software is rasterized or display of the Emigre Font is generated from font software outlines.

For full details please see our license at: www.emigre.com/EUL.html

CATALOG

To order a free copy of the 128-page Emigre Fonts Catalog please visit our website at:
www.emigre.com/EmigreCatalog.html or call us at 1 (800) 944 9021





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1,011	KILOWATT HOURS OF ELECTRICITY
1,280	POUNDS OF GREENHOUSE GASES
6	POUNDS OF HAPS, VOCs, AND AOX COMBINED
2	CUBIC YARDS OF LANDFILL SPACE

BY USING NEW LEAF REINCARNATION MATTE
EMIGRE MAGAZINE SAVED THE FOLLOWING RESOURCES:

31	TREES
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3,131	GALLONS OF WATER
4,083	KILOWATT HOURS OF ELECTRICITY
5,172	POUNDS OF GREENHOUSE GASES
22	POUNDS OF HAPS, VOCs, AND AOX COMBINED
8	CUBIC YARDS OF LANDFILL SPACE

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